



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

special design for the purpose, which may be either varnished or not, or the lower part only varnished.

As to the colors most suitable, that will depend in a measure on the amount of light obtainable. The staircase is a passage, not a dwelling-room, and admits of lighter treatment, inasmuch as we have not to consider the effect of the walls as a background to persons or things. We incline to an effect of coolness and airiness, combined with a pleasant softness of tone. If patterned, the pattern should have a softly-stencilled effect, and not be obtrusive.

On the other hand, since the staircase is not subject to the restraints imposed upon the other apartments, a bolder and more vigorous treatment may be adopted. The architectural features, for instance, may offer facilities for effective decoration, and your hall and staircase may present charming glimpses of classic or mediæval periods; or we may find ourselves surrounded with imagery of tropical luxuriance, while the forms and fragrance of real plants will complete the delusion. Only, the apartments must be sumptuous in proportion, or our expectations will be raised, to be disappointed further on. In a general way, however, the staircase will claim only a moderate share of attention.

Creamy yellow or buff, pale fawn, pale salmon, or light tones of Indian red, pale sage-greens, turquoise blue, are among the tints to be recommended. Grays are apt to have a gloomy effect, unless relieved by pictures or prints. For yellow or buff walls, the dado and wood-work may be chocolate or olive-brown, or a dark-blue toned down with black. For pale salmon, dark bronze-green. For pale sage-green, either darker tints of the same, or dull green-blue, olive-browns, or Indian red. With turquoise-blue, chocolate will contrast best, or maroon.

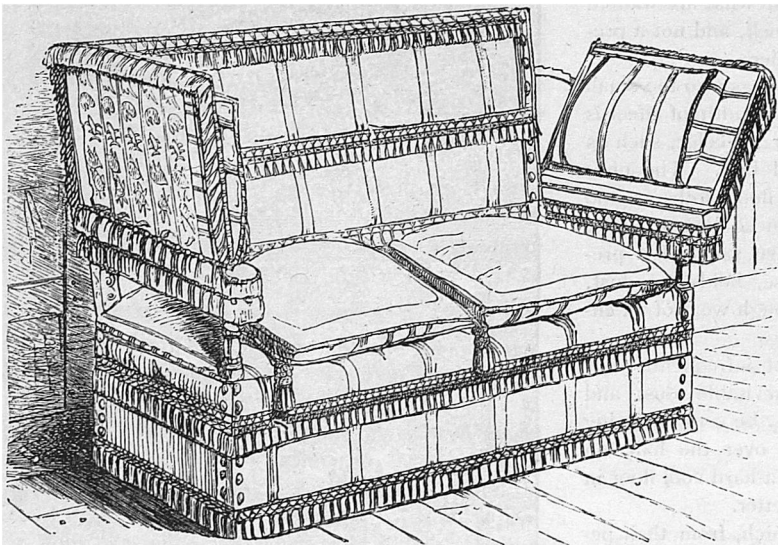
Take care not to let your entrance (or hall) overpower the rooms which are entered from it, but let it be subordinate, and leading up to the colors of the reception-rooms.

From the hall we pass to the dining-room, which will be treated in another number of THE ART AMATEUR.

EASTLAKE AND HIS IDEAS.*

II.

WE add to the illustrations of dining-room furniture given last month a sofa of the same set as those good old-fashioned English seventeenth century chairs



ENGLISH SOFA OF THE SEVENTEENTH CENTURY.

at Knole House, which Mr. Eastlake so highly commends. The settee is of the same order; it stands in

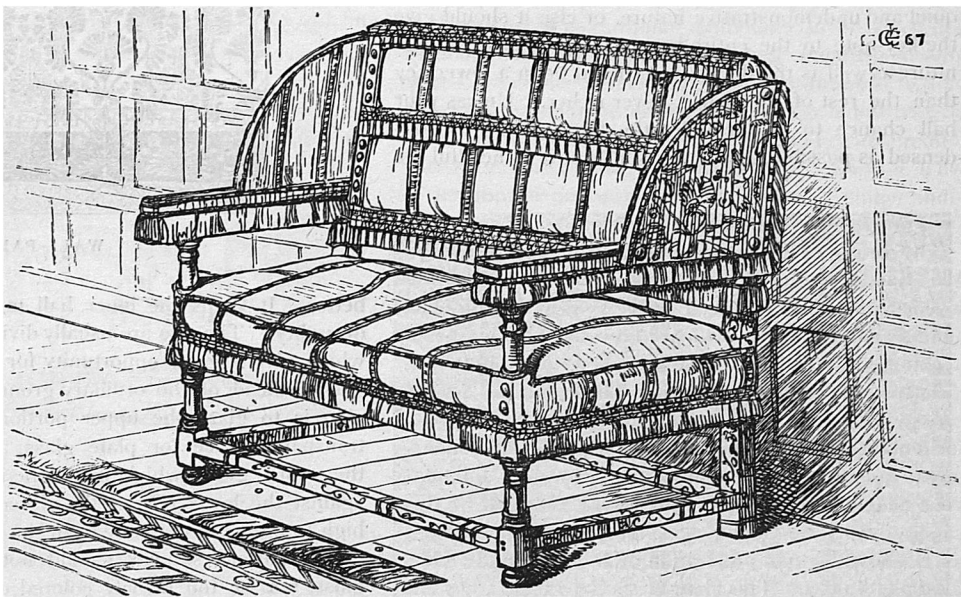
the billiard-room at that noble country-seat. The drawing-room chairs of our illustrations are from Mr. Eastlake's own designs. They are constructed of oak, covered with velvet, and trimmed with silk fringe. It will be seen that the author of "Hints on Household Taste" has no sympathy with the tradition that the furniture of the drawing-room must necessarily be flimsy and fragile—or "light and elegant" as the dealers used to call those chairs which "look as if they must sink beneath the weight of the first middle-aged gentleman who used them." "Lightness and elegance," we are told, "are agreeable qualities in their way, and, under certain conditions of design, art should be aimed at. For instance, the treatment of mere surface ornament, such as painted arabesques, etc., or of details purely decorative and useless, as the filagree gold of a lady's earring,

may well be of this character; but objects intended for real and daily service, such as a table which has to bear the weight of heavy books or dishes, or a sofa on which we may recline at length, ought not to look light and elegant, but strong and comely, for comeliness, whether in nature or art, is by no means incompatible with strength. The Roman gladiator had a grace of his own, but it was not the grace of Antinous. Our modern furniture is essentially effeminate in form. How often do we see in fashionable drawing-rooms a type of couch which seems to be composed of nothing but cushions? It is really supported by a framework of wood or iron, but this internal structure is carefully concealed by the stuffing and material with which the whole is covered. . . . If elegance has anything in common with real beauty—beauty which can be estimated by a fixed and lasting standard—then I venture to submit that this eccentric combination of bad carpentry and bloated pillows is very inelegant, and, in fact, a piece of ugliness which we ought not to tolerate in our houses."

In the matter of tables, the system of "balancing by means of pins and screws a circular framework of wood on a hollow boxed-up cylinder" is strongly condemned, as "manifestly wrong in principle, for, in nine cases out of ten, tables made on this plan become unsteady and out of order after a few years' wear. To obviate this evil the central leg or stem should be made *solid*, with a base heavy and substantial enough to keep the table steady by its mere weight. Four struts should then be introduced, stretching diagonally from the side of the stem to 'ledges,' screwed on the under-surface of the circular top, which may be a simple disk of wood, about an inch in thickness; by this means the unsightly and expensive mode of *framing* the table-top round its outer edge is rendered unnecessary, and that inconvenient tripod, which is always in the way of one's feet, may be avoided,

while the whole table can be taken to pieces, when occasion requires, just as readily as those in ordinary use." Mr. Eastlake strongly disapproves of the conventional large showy mirror over the drawing-room mantel-piece, with its wooden frame plastered over with composition to imitate carving of a most extravagant kind, and then gilded, as in the worst taste. He says: "If real carved work cannot be afforded, it is far better to let such mirrors be fitted in plain solid frames of wood, say

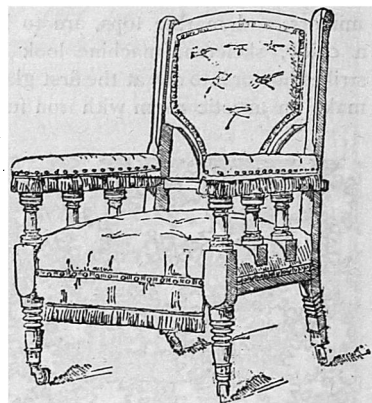
three or four inches in width, enriched with delicate mouldings or incised ornament. If executed in oak, they may be left of their natural color; if in the commoner kinds of wood, they can be ebonized (i.e., stained black), and further decorated with narrow gold stripes running transversely over the mouldings." The general use of the highly ornamented gilt picture-frame with its brittle plaster-work is also condemned. Mr. Eastlake admits that gilding on a picture-frame is not



ENGLISH SETTEE OF THE SEVENTEENTH CENTURY.

only justifiable by way of ornament, but is much to be recommended as a foil or neutral ground for enhancing the value of color; but he urges that it ought to be laid directly on the wood, without any intervening composition, and if any ornament in relief is attempted, it should be in the solid material. He strongly advocates the use of pictures for decorating the walls of the drawing-room. He thinks that they should be in one row only, and that opposite the eye, excepting, of course, full-length portraits of life size and other large works, which should be hung higher. It is not desirable, however, that the drawings or paintings thus arranged should come into close contact, and he suggests that they should be separated by such small objects as sconces, small ornamental mirrors, or little wooden brackets, supporting statuettes, vases, etc.

People continually associate the words "luxurious" and "comfortable" as if they were synonymous. To the mind of Mr. Eastlake they convey very different ideas. In the bedroom he detests the glaring chintz, the elaborate wall-paper, the French polish, and rich draperies on every side. These, he says truly, may represent considerable expense and a certain order of luxury, but not comfort. He points out that some of the worst specimens of decorative art that one sees exposed for sale are expensive articles of luxury, and that some of the most appropriately formed, and therefore most artistic, objects of household use are to be bought for a trifling sum. Among the latter he classes the old-fashioned common bedroom wash-stand, which, notwithstanding the ridiculous fashion in which it was painted in imitation of oak or bird's-eye maple, was a serviceable article. The shape could hardly be improved. The wash-stand "is fitted with two shelves, the upper one cut to receive the basin, and the lower one 'boxed' to receive a drawer. It has a splash-board to protect the wall against which it is placed. It is supported on four legs turned and shaped after a fashion infinitely superior to that of any modern dining-table. It is not, indeed, an example of high art in manufacture, but it is an instance of honest workmanship." Mr. Eastlake's design for a wash-stand which we reproduce is of very simple construction, the only



EASTLAKE DRAWING-ROOM CHAIR.

* In resuming this subject, the writer desires to correct an error into which he has fallen, in common with many others, in assuming that Charles L. Eastlake and Sir Charles L. Eastlake were one and the same person. The author of the "Hints on Household Taste" is the former, who is now living and is a Fellow of the Royal Institute of British Architects; the latter, his kinsman, was the Royal Academician, who died in 1865, and whose portrait was published in THE ART AMATEUR last month.

ornament introduced in it being a few easily-worked mouldings and a little inlay of colored woods.

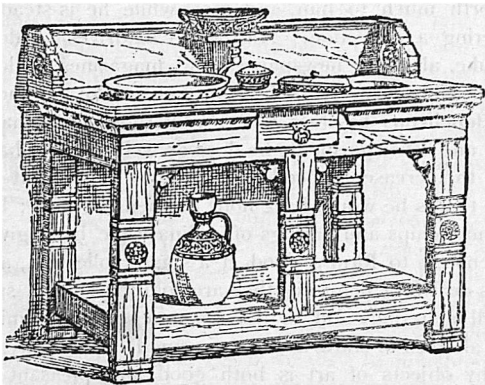
In the matter of toilet tables he favors simplicity hardly less severe. We have his idea on the subject in the accompanying illustration of "a chest of drawers which may occasionally be used for a toilet table in a small dressing-room." "It is, of course, not intended for ladies' use," he adds, at which the ladies will draw a sigh of relief. They must know, though, that he protests "humbly but emphatically against the practice which exists of encircling toilet-tables with a sort of muslin petticoat, generally stiffened by a crinoline of pink or blue calico. Something of the same kind may be occasionally seen twisted round the frame of the toilet-glass. They just represent a milliner's notion of what is 'pretty,' and nothing more. Drapery of this kind neither is wanted nor ought to be introduced in such places."

The brass or iron bedstead is strongly favored by Mr. Eastlake, chiefly because it is *cleaner* than the wooden bedstead. When iron is used he protests against painting it in ordinary oil color, which gives it a commonplace "sticky" appearance, to avoid which "flatted" color should be used. The framework for the canopy overhead, he remarks, is generally far too weak for its purpose, and often vibrates with the least movement, causing infinite annoyance to invalids and nervous people. In old days the outside corners of this canopy were frequently suspended from the ceiling, as is shown in our illustration of a bedstead after Mr. Eastlake's ideas. This plan, he thinks, is still advisable when the supporting brackets are found to be rickety; but he truly adds, that if they were of stout iron and properly constructed, they would need no such support.

Speaking of bed-curtains, he says: "They should never be made longer than is necessary for actual use. If they hang within two or three inches of the floor it will be quite near enough. When of greater length

decorated with fringe, but where plaits are used the fringe should be omitted, as it is apt to get tangled and pull the plaits out of shape. Box-plaits are the best to use, and should never be less than four or five inches in width, at intervals of about eight or ten. They should be pressed down as flat as possible, and when necessary, may be kept in shape by a stitch on either side."

It will be readily understood that within the limits of the two short papers we have devoted to Eastlake and his ideas we can have only touched lightly and



EASTLAKE WASHSTAND.

inadequately on a subject about which there is much more to be said. "Hints on Household Taste" is a volume that at the present day is perhaps a little out of date, inasmuch as very many of the suggestions contained in it for the improvement of domestic furniture have been taken up practically and energetically by the British tradesmen at whom they were chiefly levelled, and some of the principal evils of which Mr. Eastlake complained no longer exist. Our furniture-workers in America have followed quickly in the footsteps of their transatlantic brethren, and in some cases have overtaken them. So that, altogether, decided good has come from the publication of the book. If we are not mistaken, it has been republished by a Boston firm of publishers.

A NOVELTY IN DECORATIVE GLASS.

THE ingenuity employed by the Romans in producing variety in glass vessels was most remarkable, and many methods of manipulation that are considered new have in reality been anticipated by the glass-workers of that period. The art of imbedding gems and gold in glass is one belonging to this category. Specimens of glass thus decorated are preserved in museums, but the secrets of the process by which these results were obtained had been lost, and have only been rediscovered within the last year or two by a French gentleman, M. d'Humy, whose invention covers a variety of purposes, the chief of which relates, however, to the minute division of gold and silver embodied in glass. This he effects by blowing a piece of glass in a cylindrical or other shaped mould, the latter being heated to a high temperature, and the glass article itself left open at its upper part. The operation is repeated in a mould of smaller diameter, and the smaller article is covered either wholly or partially with leaf-gold or metallic powder, which must, however, in either case be thin enough to become broken up or divided by the expansion of the glass. The smaller cylinder is next introduced into the first, and then more molten "metal" is blown into the former, so that the three layers become amalgamated, the gold or silver being between. The finishing processes subsequently employed are those ordinarily in use. The procedure varies more or less if it is intended to produce regular designs, or to introduce monograms in solid metal, but the above is for all practical purposes the method generally followed to effect the fusion of gold or silver with glass.

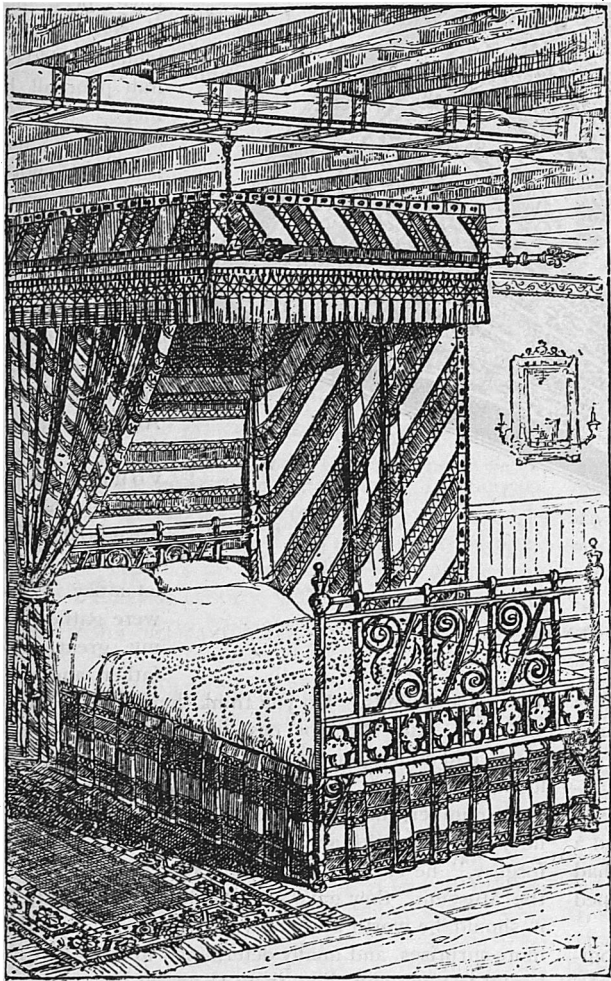
The effects obtained by these layers of gold—whether solid, granulated, or mottled—are in some cases extremely pleasing, the decorative appearance of the glass being much enhanced by what is actually a substratum of gold, silver, or platinum. In the ruby-tinted, green, and other colored glasses an exceptional brilliancy is thus obtained. The articles consist principally of

smelling-bottles, table-glass, candlesticks, and a few minor pieces of a decorative character.

DECORATIVE METAL TILES AND PLAQUES.

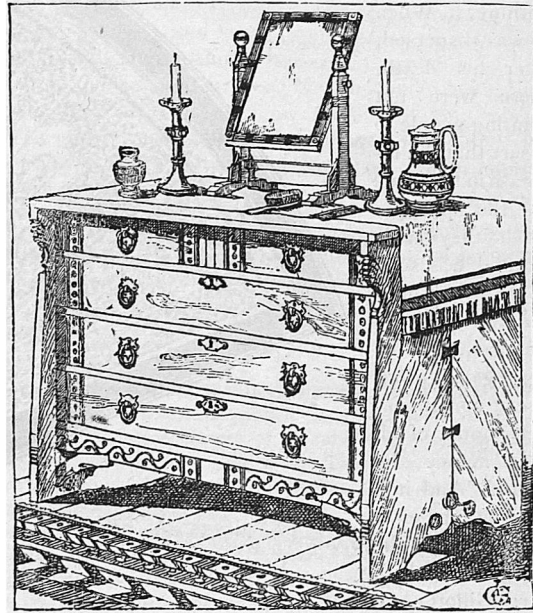
ACCORDING to an English hardware journal, experiments in the application of iron and steel to the manufacture of wall decorations, instead of the ordinary decorative tiles of earthenware, have been made with much success. The writer says: "An examination of the metallic wall decorations, which are termed 'metallic decorative tiles,' convinces us that their inventor has devised a substitute for the ordinary tiles which is not only quite equal to them in appearance, but which possesses many advantages, including that of lesser cost, which render them superior to the ordinary decorative tiles." They are manufactured, as we learn, from soft iron or steel, rolled into thin sheets; both sides of these sheets are then well tinned, and afterward varnished by a special process, the object of which last procedure is to insure complete protection of the plates from dampness. The next process consists in enamelling the surface and printing the pattern, and finally comes the glazing. The plate thus prepared is then subjected to a high heat, but not enough to cause vitrification, when the operation is complete. These metallic tiles are flexible, will not fly under heat, and will stand considerable rough usage without becoming defaced. They are fixed in place by pins in the wall, and are fitted to each other by the simple artifice of flanging two of the sides. They can be washed when soiled.

Metal plaques are being introduced to which the name of "Stannate Bronze" has been given. The plaques are made in various sizes, and are adapted to the usual positions in furniture. Stannate appears to be a hard amalgam of white metals, and the makers vary the style of finish by depositing a surface layer of



EASTLAKE BEDSTEAD.

they trail upon the carpet and get soiled at their edges, or when drawn back they have to be looped up and pulled over the cord which confines them to their place. Curtains, whether for a window or a bed, should be simply tied back when not in use. The disposing them in heavy and artificial folds, such as one sees depicted sometimes at one corner of a theatrical drop-scene or behind the 'portrait of a gentleman' at the Academy, is one out of many instances which might be quoted to illustrate the perversion of modern taste in such matters. The canopy may be either disposed in plaits or



EASTLAKE TOILET TABLE.

brass, copper, or bronze upon the material by electricity. The designs are in low relief, and the prices low. Stannate, it is stated, may be used for door-knobs, bell-pulls, handles, hinges, escutcheons, and many other purposes.

A NEW style of cornice, just introduced from Germany, is made of wood, gilt, ebonized, or otherwise treated. Upon this, in the proper positions, are fixed bands or beadings in stamped brass, bronzed in a variety of colors, the prominent parts being relieved by burnishing in the usual way, or they are colored in neutral tints to harmonize with the wall-papers of last century styles. Mouldings for encircling the tops of rooms, and dados of the same character, are provided, if required, "en suite."

THE "valance-suspender," just patented, is an adaptation of the ordinary safety-pin, in several sizes and patterns, for bed or window hangings, and allows of the lifting off of valances, curtains, etc., without unpinning.

PIERCED brass fronts are coming into vogue again for fenders, and running bright steel and ornamental iron hard in the market.